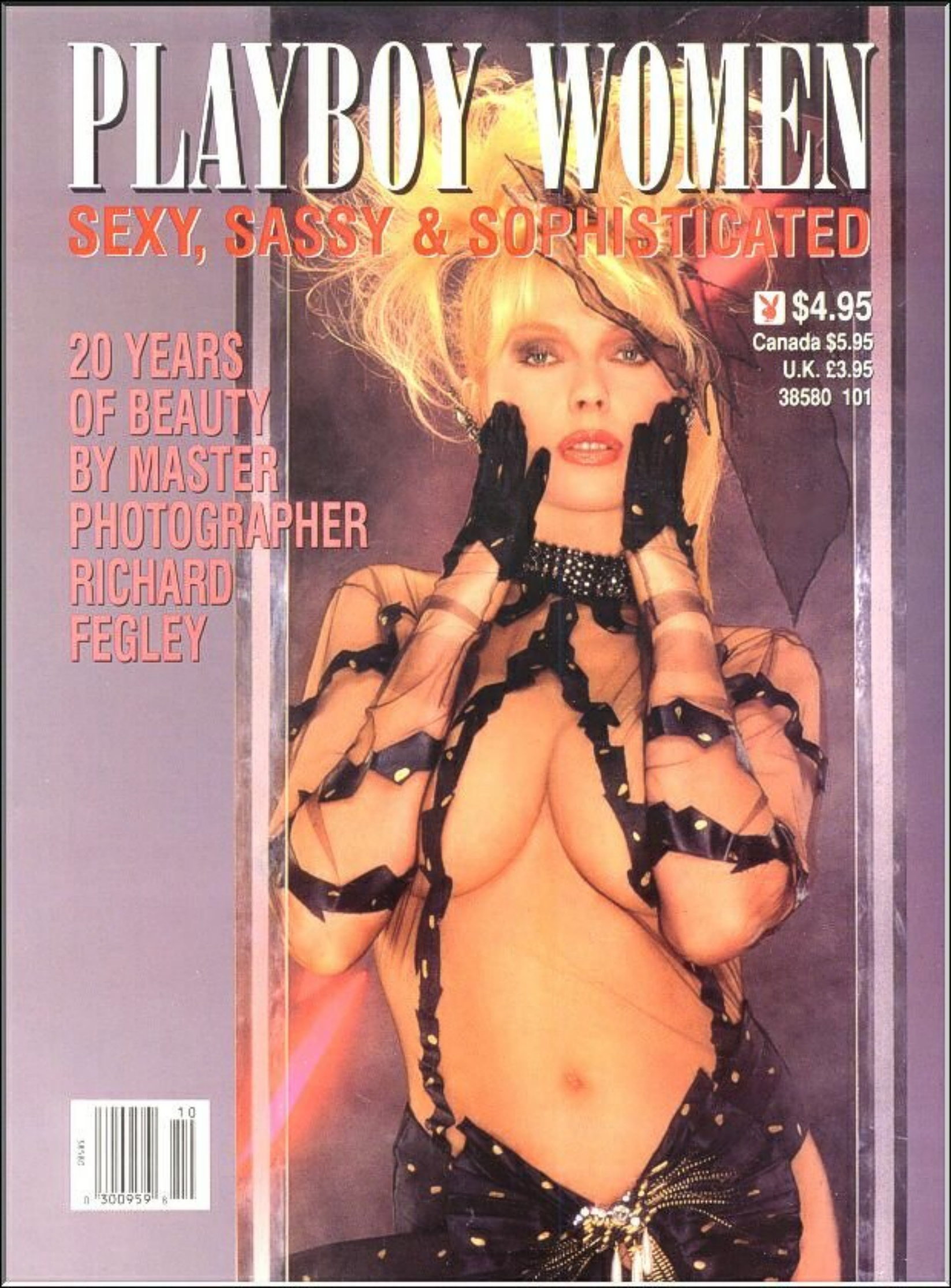
PLAYBOY WOMEN

SEXY, SASSY & SOPHISTICATED



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20 YEARS OF BEAUTY BY MASTER PHOTOGRAPHER RICHARD FEGLEY

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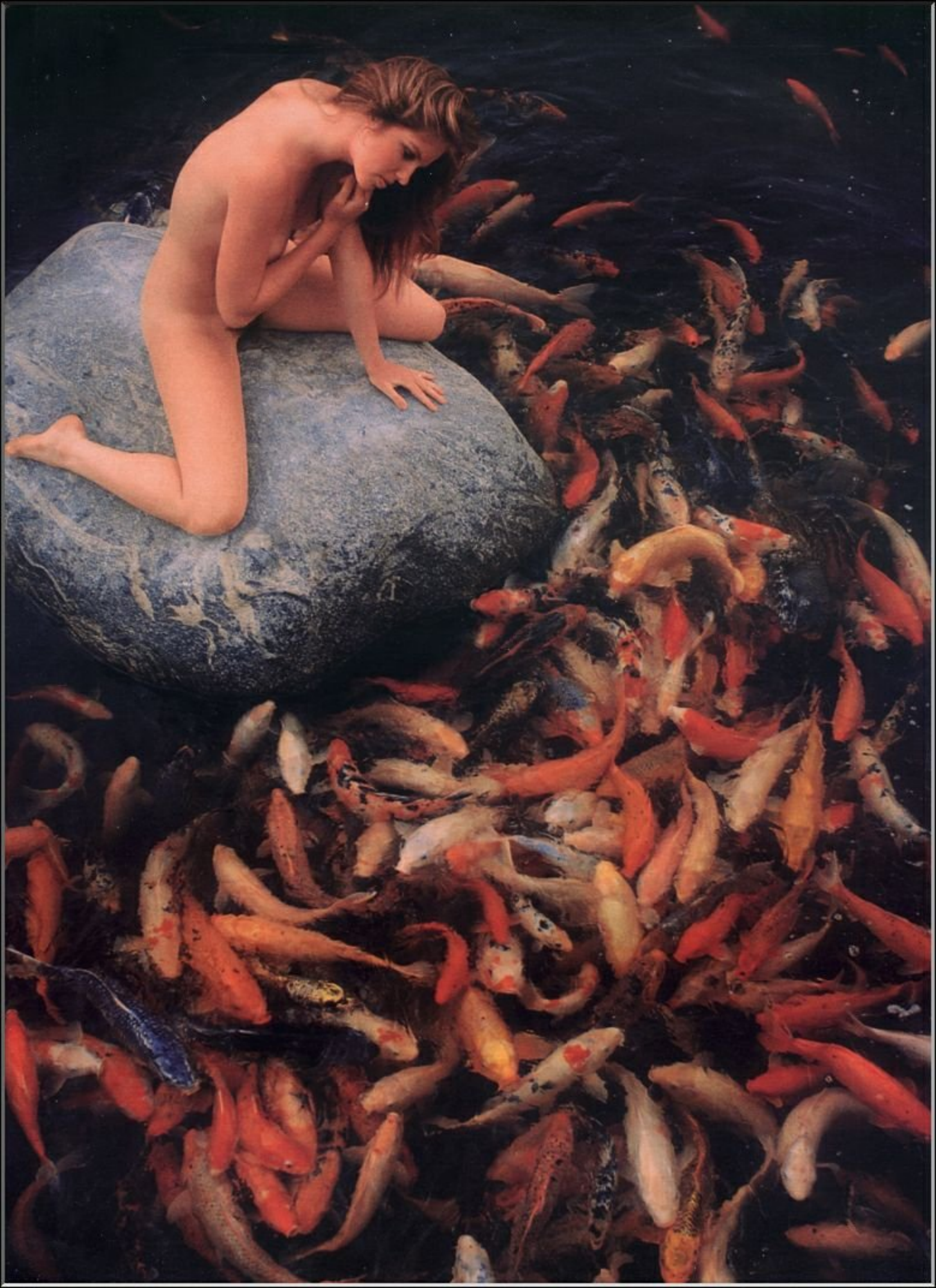
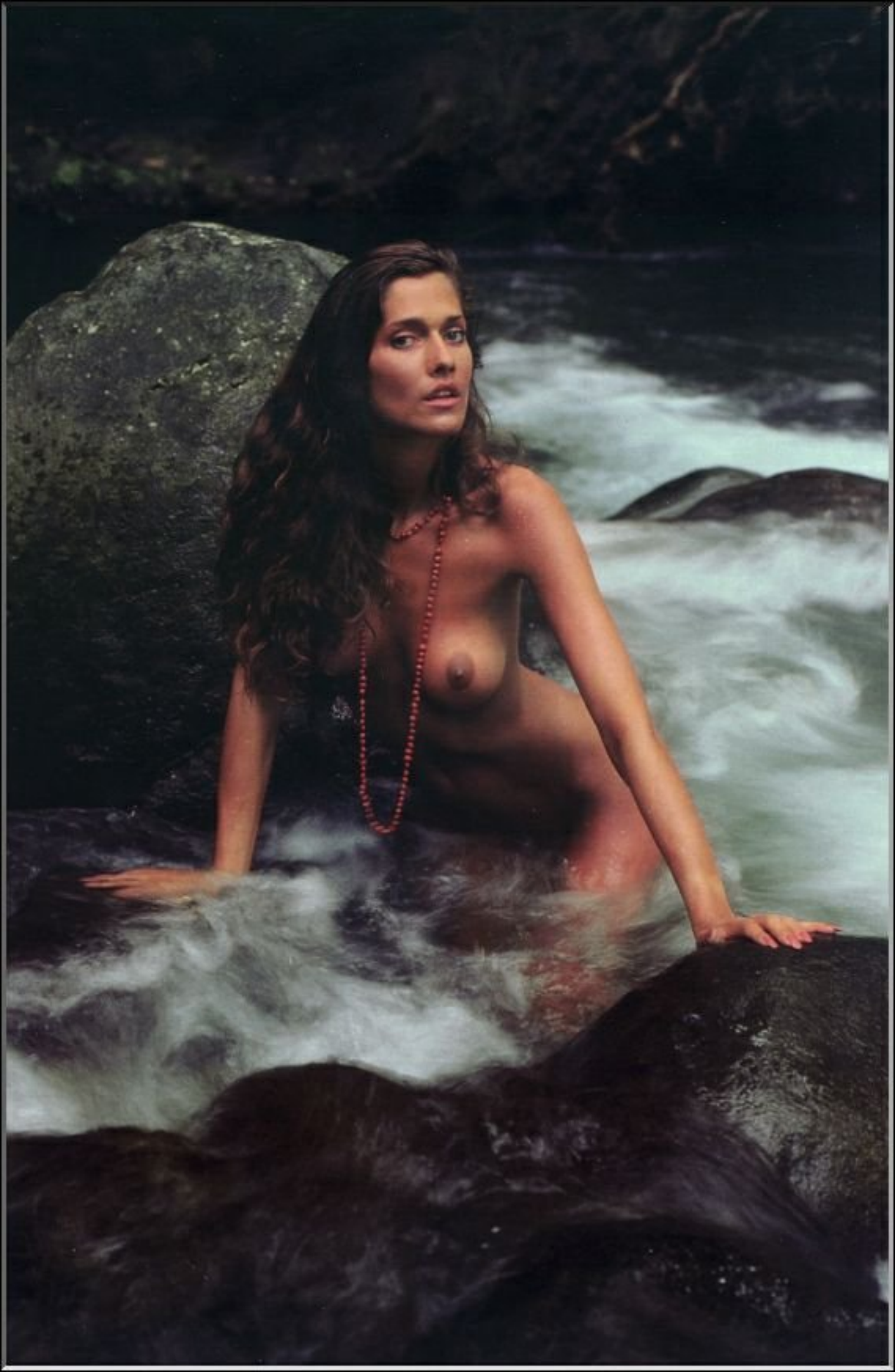
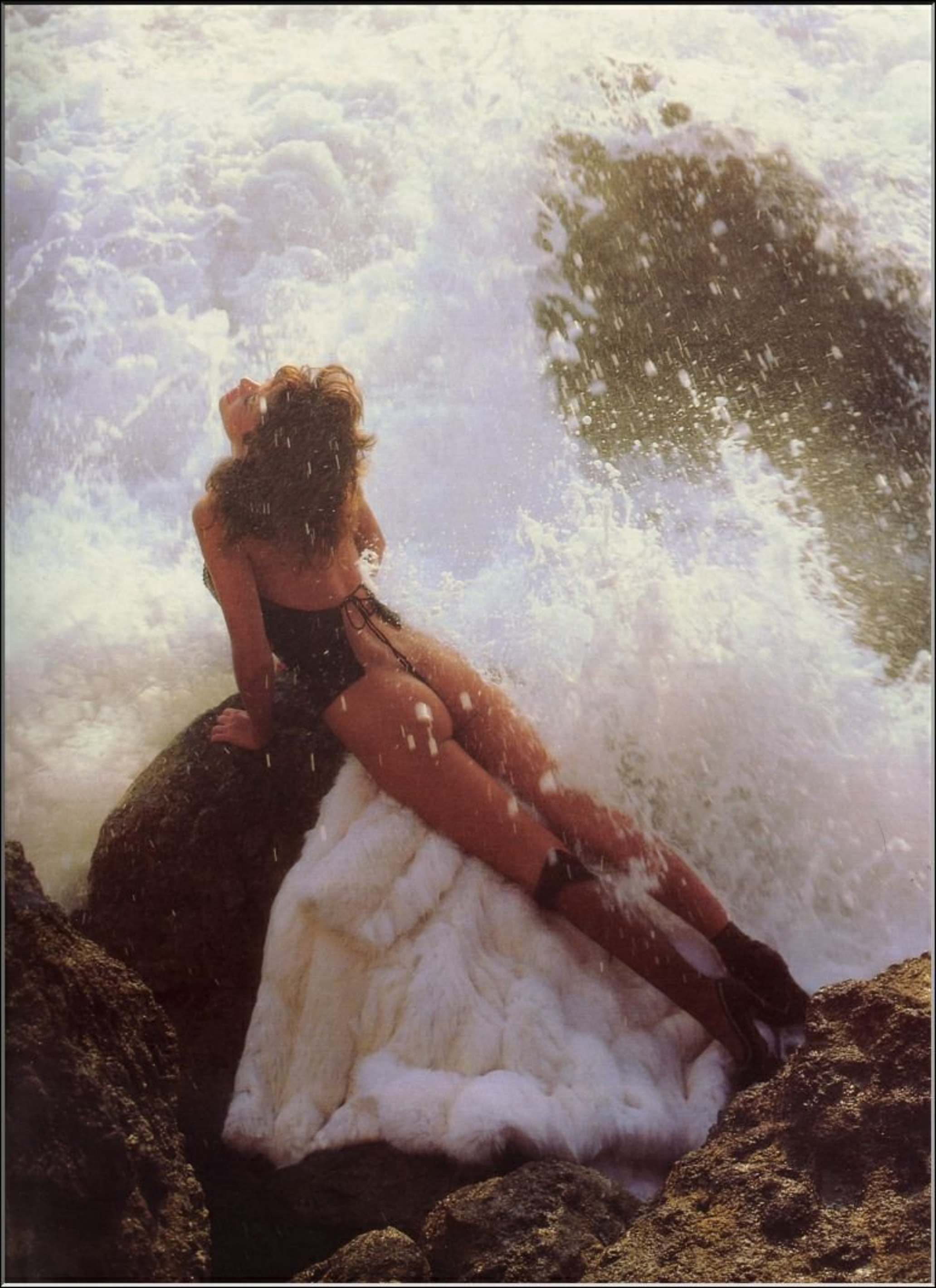
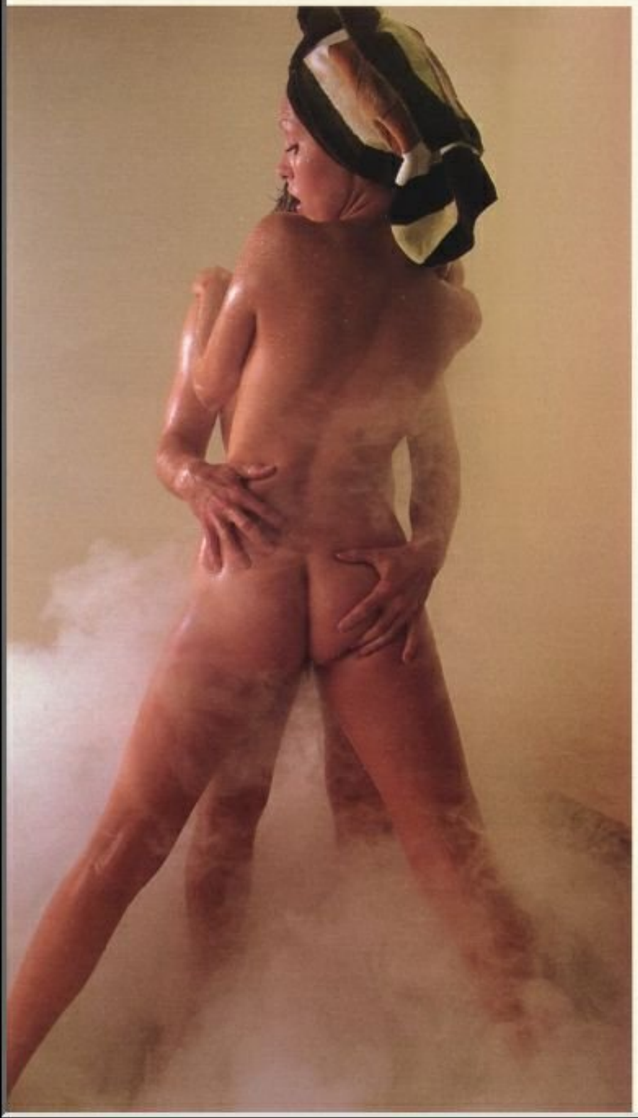




Fegley adds his own special magic to travel pictorials such as *Way Down West in Mexico* (above) and *Girls of Hawaii*, for which he shot 18 models—among them Cherie Maiava (below)—in 18 locations in six days. Carrie Leigh (right) "went out to Zuma Beach with this white mink and the waves nearly swept her, and it, away."

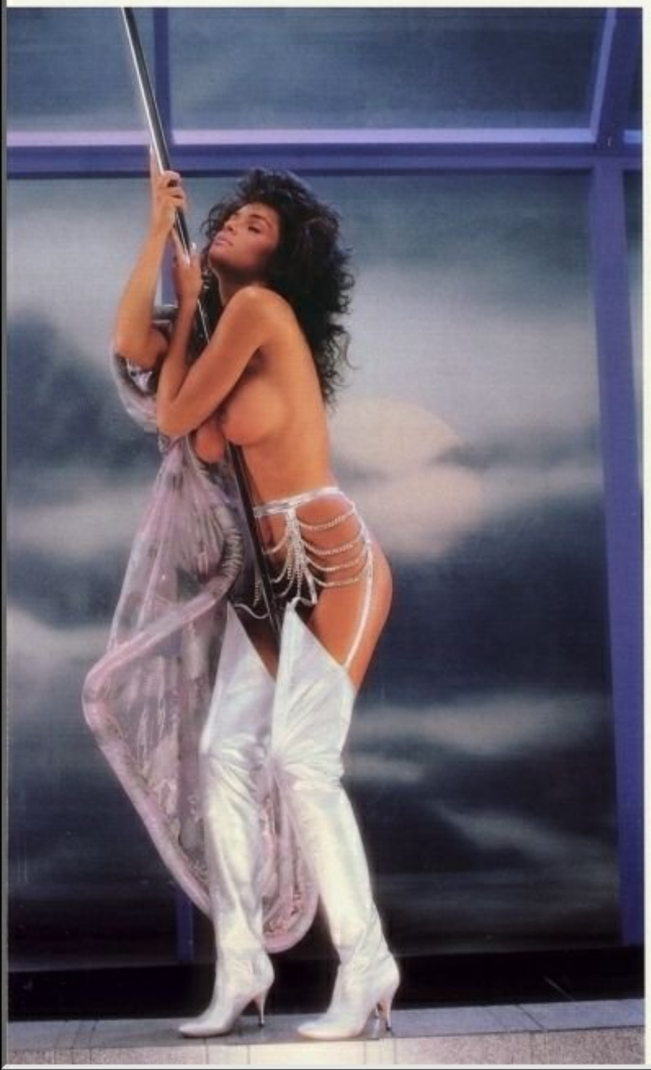


A Turkish bath (below) was one of the settings for *Do It Now!* a 1974 pictorial on spontaneous sexual encounters. At right, "we were just dreaming up ideas for interesting graphic designs for a never-published pictorial on the kiss; the model is Playmate Laura Misch."



Asked in 1980 to do a book for Playboy Press, Fegley spent much of his next two years' vacation time photographing *Dreams*, featuring a dozen beautiful women in a dozen enchanting places, including Las Hadas, Mexico (left), and Tunisia (below). Barbara (*Peyton Place*) Parkins (above) was in a 1976 *Playboy* pictorial "shot in [photographer] Peter Beard's lighthouse on Long Island shortly before it burned down."

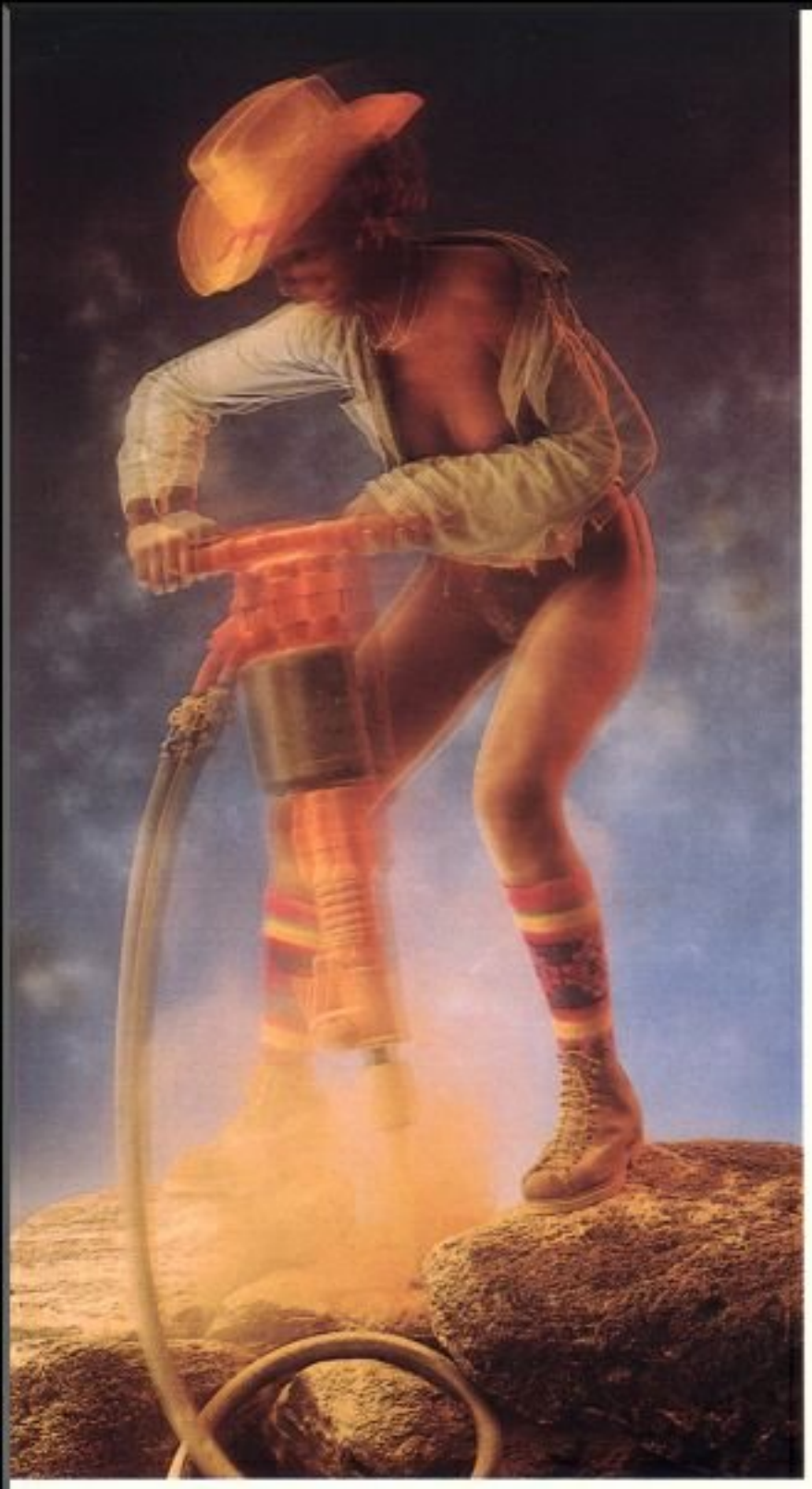
From space age to primitive: Carrie Leigh (below) "doing a little dance." At right, Pamela (*Dynasty*) Bellwood from a 1983 pictorial, *Going Native*. "She agreed to pose for *Playboy* if she and her husband could be sent to Africa to do it. I had contacts with a native village I'd visited before, and the chief agreed to let us take the pictures with all his tribal members. The Masai women actually painted her body like that."



"We got an inflatable lobster from a pool-supply store to add an interesting design element to this portrait of Marilyn Monroe impersonator Rhonda Ridley-Scott (above left). Roxanne Pulitzer (above right) was a lot of fun. I photographed her in Los Angeles. The location for the picture of Chichinou Kaeppler, another of the *Moonraker* girls (right), was a chateau in France. This room was lined with pillars carved to look like giant Nubian slaves. The owners were living in the attic because they couldn't afford to heat the whole place. Jane Seymour (overleaf), a classy lady, posed at her home outside Bath, England."

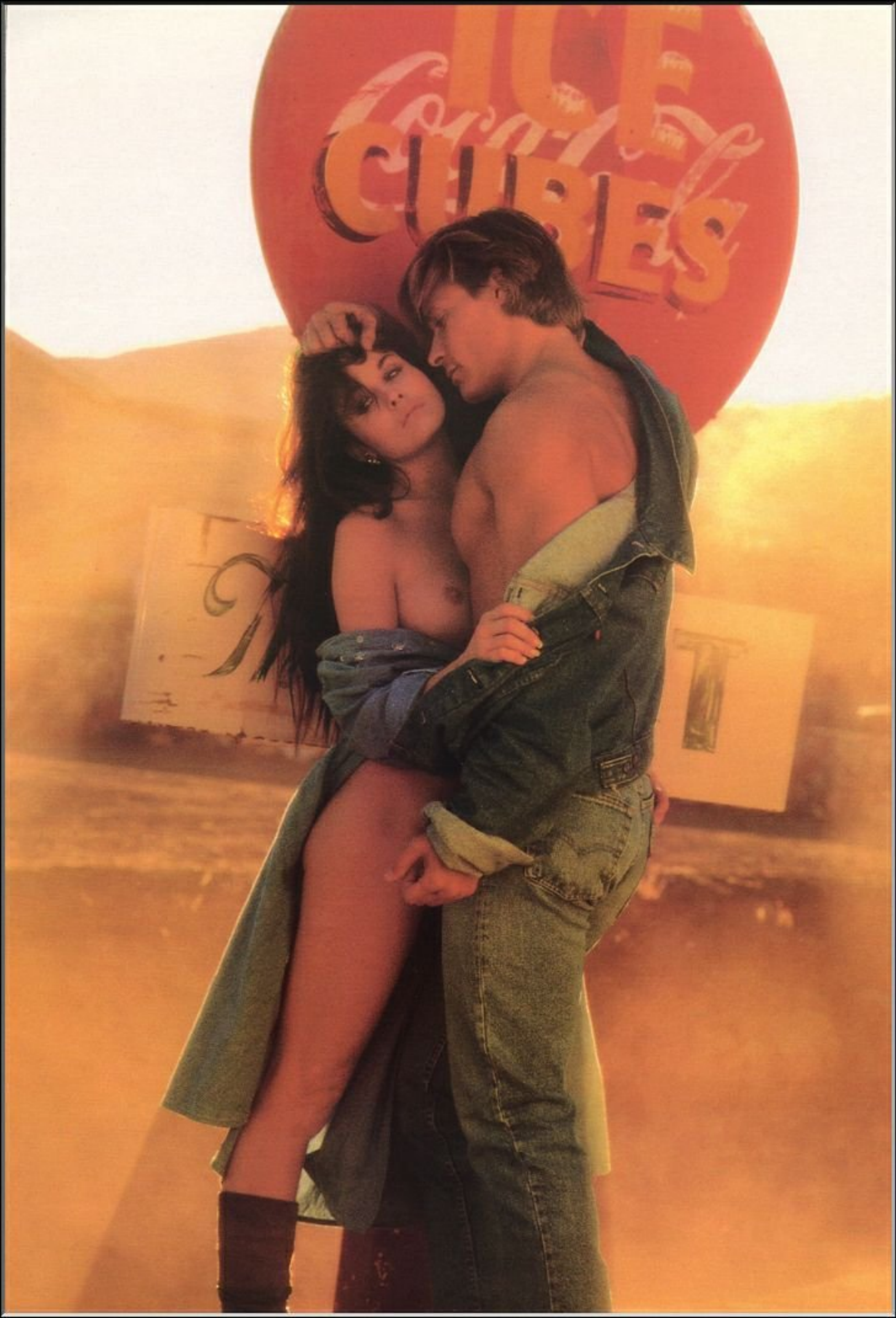
See Section

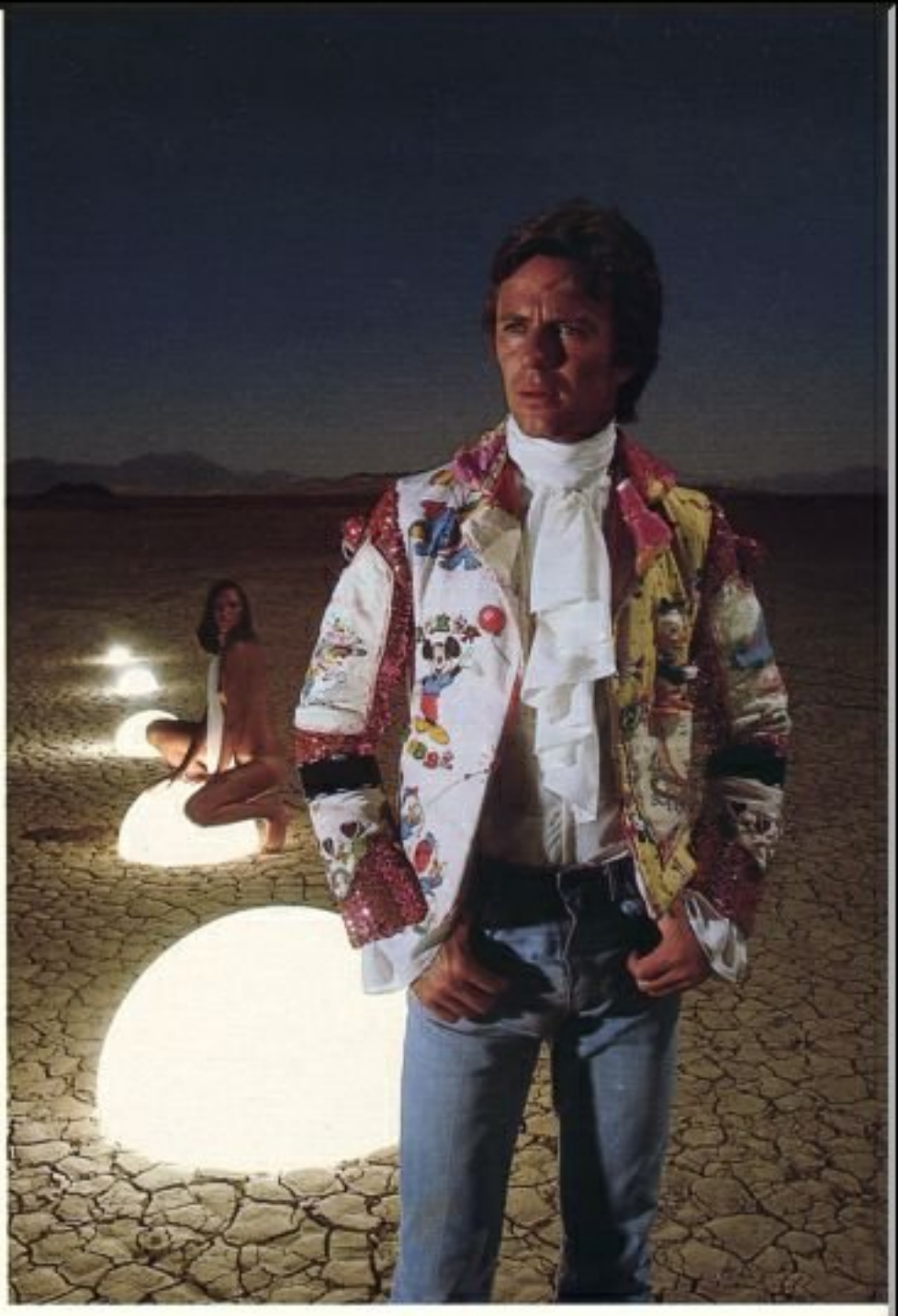
SPIRIT OF
HOLLYWOOD

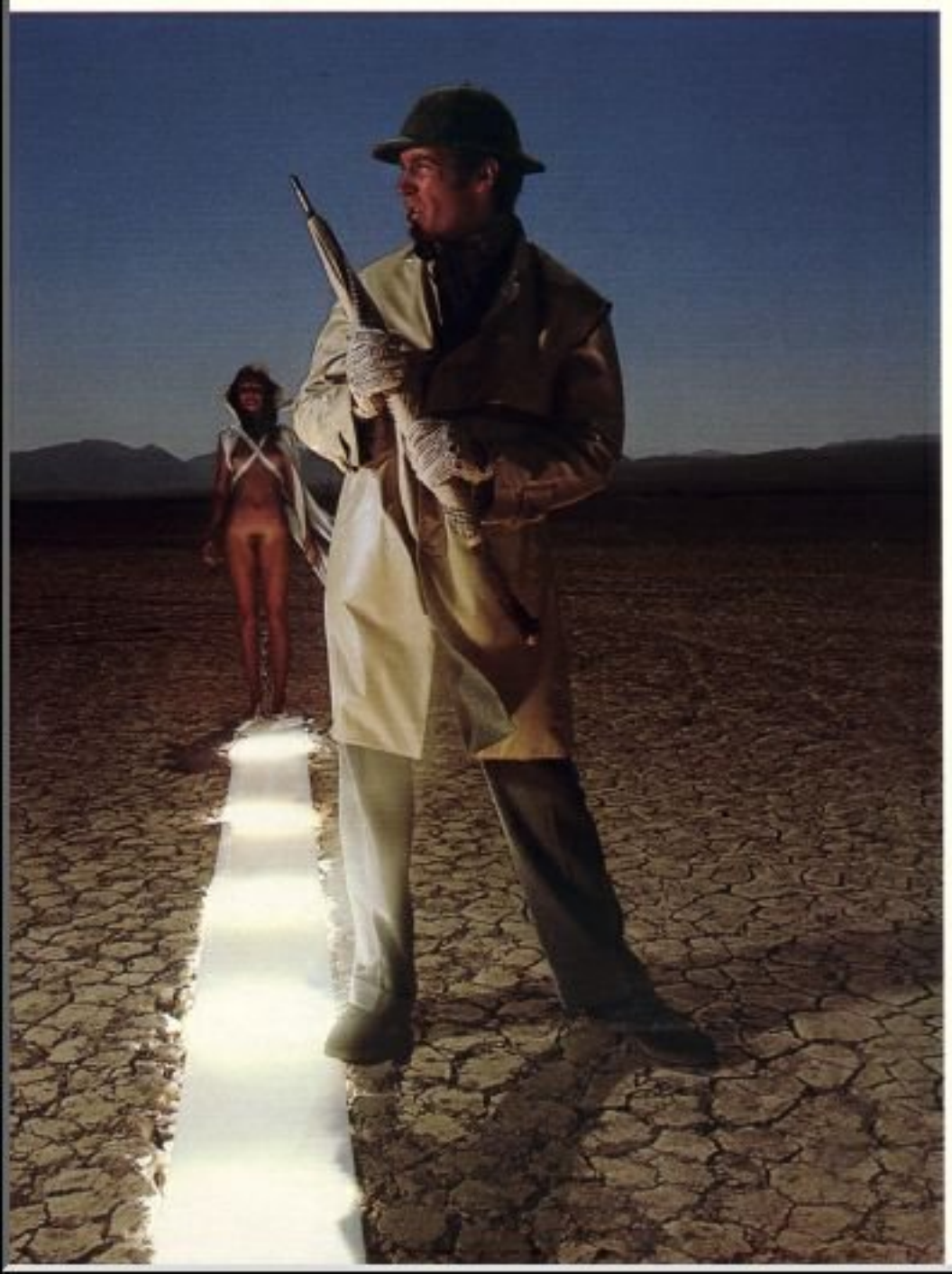


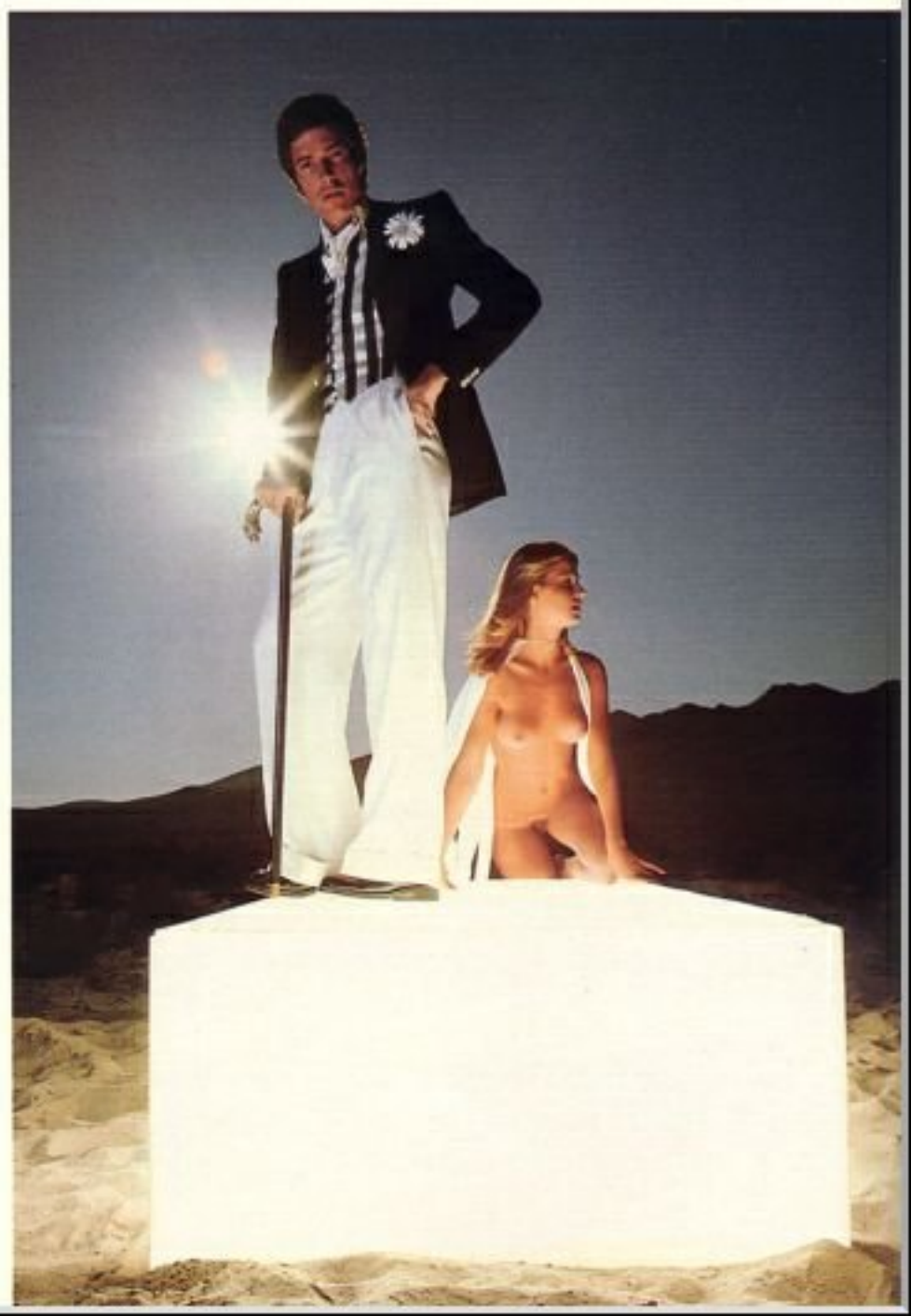
Before shooting the 1976 pictorial *Caution: Women at Work!* "we dreamed up ways to make different jobs sexy and erotic." Among the hitherto unpublished results, these studies of welding, jackhammer operation, aircraft maintenance and (overleaf) oil drilling. "We set up the rig in the studio, built a wooden platform and covered it with grease and tar. Cindy Russell, the model, had to spend hours scrubbing herself in the shower afterward."

Fegley is a master at catching just the right interplay between light and texture. Below, a picture taken for *Reds* (October 1983); bottom, a bottom. At right, tendrils of 1978 Playmate of the Year Debra Jo Fondren's hair—"the most incredible hair I have ever seen," says Fegley—photographed for his book *Dreams*.


Coca-Cola

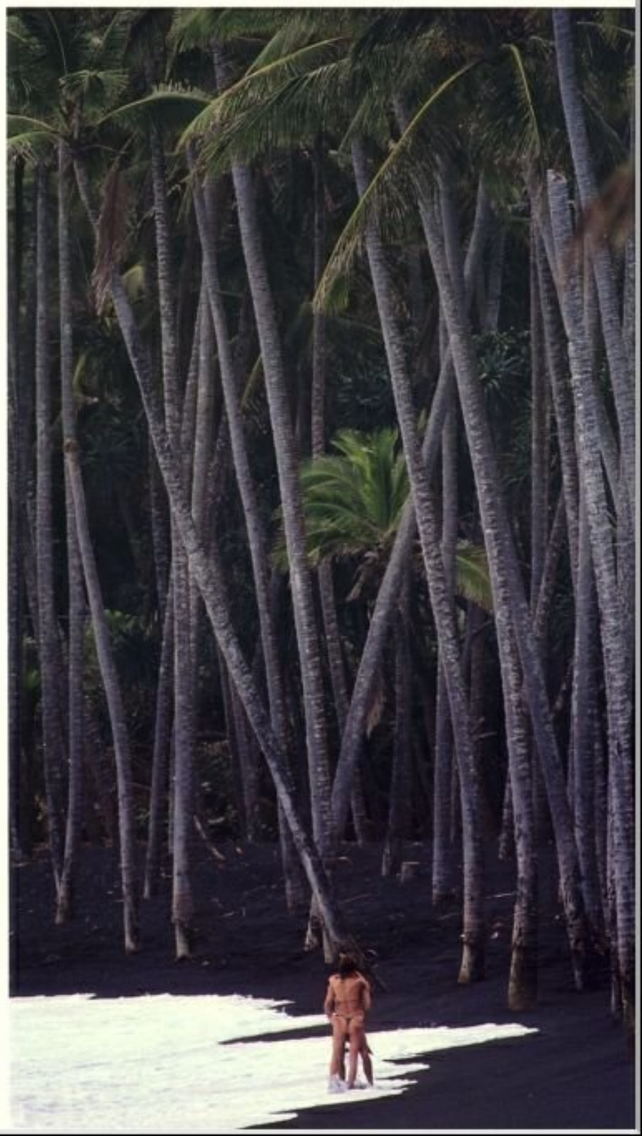






Back in 1974, nobody did fashion photography like that at left. Correction: Richard Fegley did. "We shot this in July in the Mojave Desert; it was 120 degrees, and the power packs were exploding. We shot in daytime and lit the scene with strobes to get this effect." Above, a scene from Ingrid Boulting's picture story, *To Bed a Thief.*

February 1976 Playmate Laura Lyons was one of the models for *Way Down West in Mexico* (left). "When the sun goes down, it turns the beige rocks bright red. The shot below was taken on the black-sand beach on the island of Hawaii, where we were shooting a travel piece."

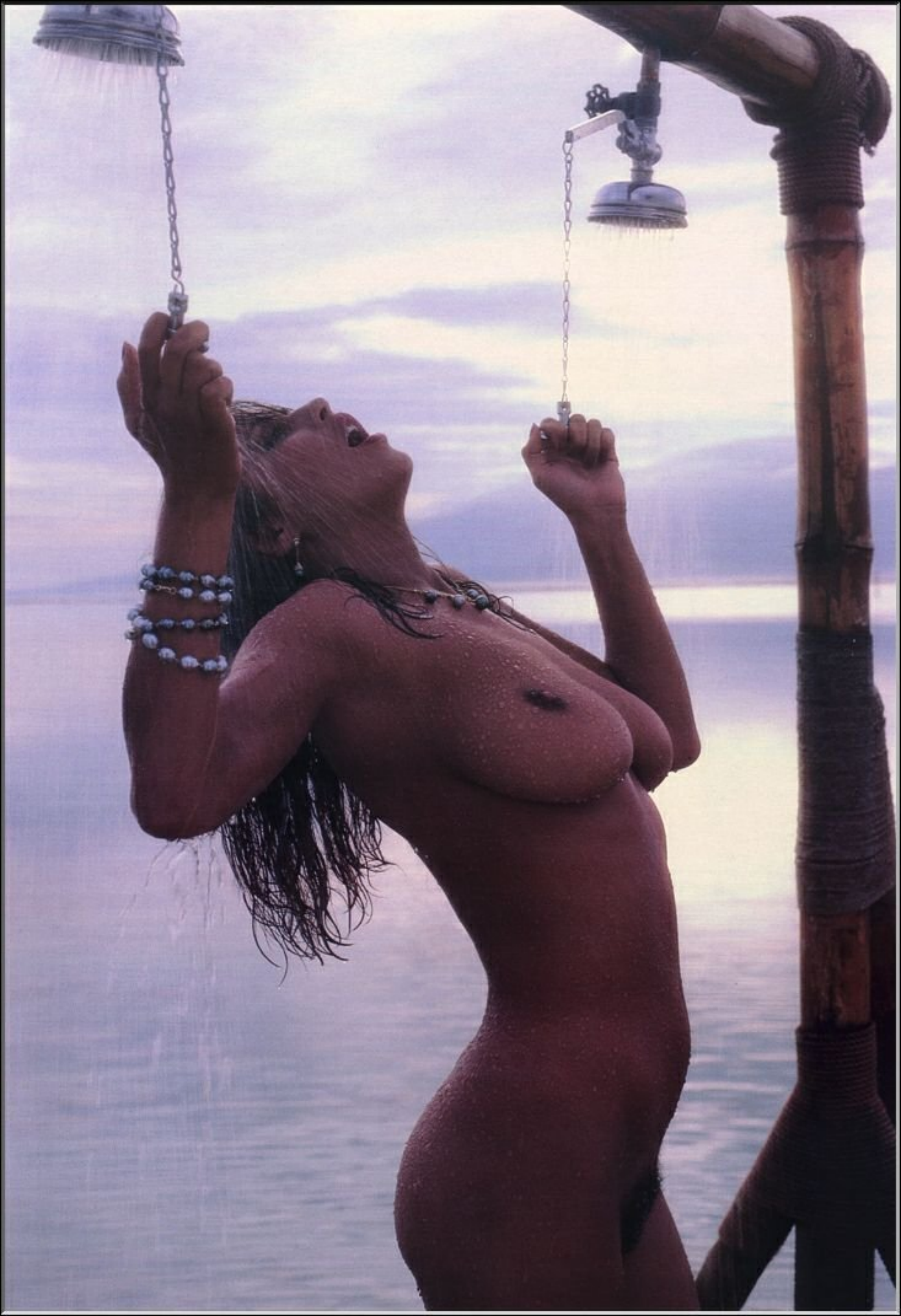


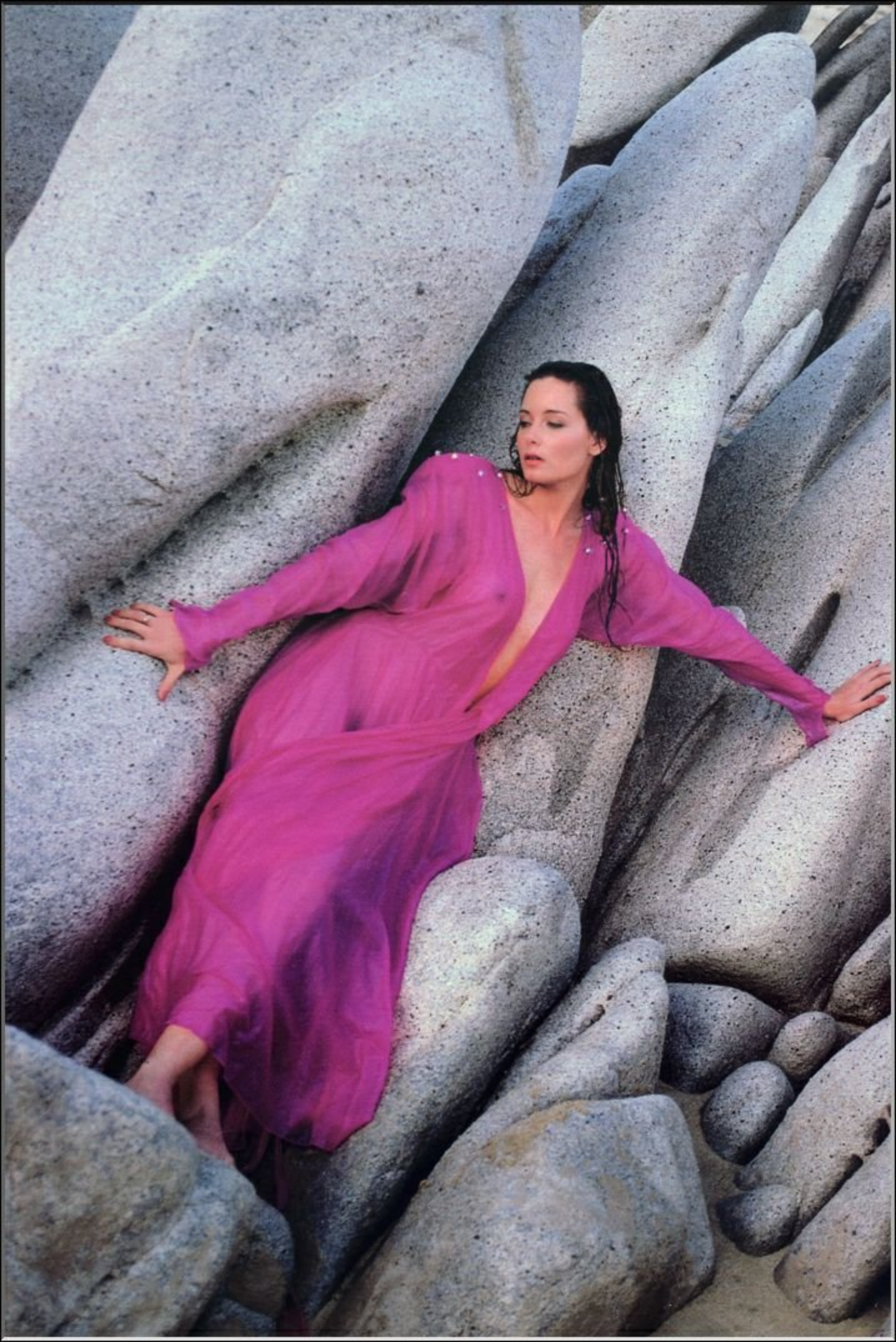
The long-established connection between convertibles and comely lasses is reinforced by Fegley in *Going Topless*, a July 1991 service feature (below). "The cover I did for the Ohio Players album called *Honey* made me think of this unpublished studio shot, which was long before John and Bo Derek's *Bolero* movie came out."

Backlighting gives *Glug, Blub, Snap!* (left) an underwater feel; a Ferris wheel provides an offbeat setting for *Do It Now!* (below). Lasers and smoke add mystery to *Outland* (bottom). Overleaf, the "very hot, complicated" illustration for Dan Greenburg's story *My First Orgy*, filmed in a Vegas garage, "adding one person at a time."

Gauzy textures set the mood in these outtakes from *Reds* (below) and Marianne Gravatte's 1983 Playmate of the Year layout (right). Neither Fegley nor Marianne will soon forget this Baja California location. "We had set up the tent and the lights and everything the night before, and when we went back in the morning the tide had come in and we had to scramble like hell to gather everything up and get it back onto dry land."

When Lillian Müller became Playmate of the Year in 1976, artist Olivia De Berardinis was so impressed with her photos that she tore them out and pinned them on her wall. A decade later, they met when Fegley photographed Lillian as the living representation of Olivia's art. Here and overleaf, six prime examples of art imitating art.





Mannequins come to life in the fantasy below. "We shot all night in Biba, a very hip, art-deco, London department store," Fegley recalls. "We spent four days doing sixty setups, including this one in the Tuileries (bottom), for a travel piece on Paris." While shooting the pose at right for *Reds*, "The studio lights kept melting the ice cream."

Lingerie pictorials are a staple at *Playboy*, and Fegley is a genius of the genre. A furniture showroom in Los Angeles was the setting for a March 1988 lingerie feature with Lené Hefner (left). "Lisa Peterson, the model for the picture below, has a very special, sort of Berlin cabaret look, not your typical girl next door."